

Royal Academy of Music.

STUDENTS' CHAMBER CONCERT,
SATURDAY, JUNE 7, 1879.

THE CHOIR.

Conductor - Mr. WALTER MACFARREN.

| | | | |
|------------------|---------------|---------------------|------------------|
| Miss Andrews, C. | Miss Dunn | Miss Hazard | Miss Ritchie |
| " Angas | " Evans, R. | " Heathcote | " Robinson, M. |
| " Arnold | " Elvey | " Hogg, Jane | " Rowe |
| " Abraham, S. | " Ellam. | " Hudson | " Sampson, E. |
| " Amor | " Evans, N. | " Jones, M. S. | " Sampson, H. |
| " Austin | " Fisher, A. | " Kelson | " Shapley |
| " Aylward | " Fisher, L. | " Lammiman, E. | " Samuelli |
| " Barkley | " Farren | " Lloyd, Emilie | " Smith, E. |
| " Bacon | " Foxley | " Lobb | " Scates |
| " Bristed | " Foskett | " Lunam | " Scott |
| " Borton | " Green | " Mackrill | " Taylor |
| " Bateman | " Grist | " McKenzie | " Thomas, E. |
| " Boyce | " Gill | " Metcalfe | " Thompson |
| " Bishop | " Gyde | " Millikin | " Trowbridge |
| " Cheshire | " Godfrey | " Moon | " Turner, E. |
| " Cobbe | " Goodwin, K. | " Nichols | " Twyman |
| " Cohen | " Grant | " Paget | " Vashon |
| " Champion | " Grey | " Palmer | " Walter |
| " Chandler | " Gregory | Mrs. Parsons | Mrs. Ware, Irene |
| " Connell | " Gell | Miss Patterson, Ada | Miss Walmisley |
| " Daymond | " Hanshaw | " Percivall | " White, M. |
| " Duckham | " Harrison | " Potter | " Woolley. |
| | " Hogg, M. | " Puzey | |

| | | | |
|--------------|-----------------|-------------|-------------|
| Mr. Bard | Mr. Dunman, H. | Mr. Jarratt | Mr. Stutter |
| " Barnett | " Dunn | " Jones, H. | " Sutton |
| " Brereton | " Dutton | " Leaver | " Taylor |
| " Brookes. | " Farmer. | " May | " Theiler |
| " Bolton | " Foulston | " Metcalf | " Thomas |
| " Bowen | " Grantley | " Miles | " Thorman |
| " Davenport. | " George | " Morton | " Tower |
| " Davies | " Guest | " Price | " Wadmore. |
| " Dyce | " Goodwin | " Robinson | " Waite |
| " Darby | " Hughes, J. C. | " Schenk | " Woods. |
| " D'Egville | " Hughes. | " Smith, H. | " Williams |
| " Dunman, R. | " Hutchinson | " Smith | " Winter. |

PROGRAM.

ARL

126TH PSALM (MS.) - - - - *Alice Borton.*
(Student.)

When the Lord turned again the captivity of Zion, we were like them that dream.

Then was our mouth filled with laughter, and our tongue with singing; then said they among the heathen, The Lord hath done great things for them.

The Lord hath done great things for us, whereof we are glad.

Turn again our captivity, O Lord, as streams in the south.

They that sow in tears shall reap in joy.

He that goeth forth and weepeth, beareth precious seed; he shall doubtless come again with rejoicing, bringing his sheaves with him.

SONG.

“ORPHEUS WITH HIS LUTE.”

Sullivan.

Miss MAUD CORNISH.

(Westmoreland Scholar.)

Orpheus with his lute made trees
And the mountain tops that freeze
Bow themselves when he did sing;
To his music plants and flow'rs
Ever sprang, as sun and show'rs
There had made a lasting spring.

Ev'ry thing that heard him play,
E'en the billows of the sea,
Hung their heads and then lay by;
In sweet music is such art,
Killing care and grief of heart,
Fall asleep, or, hearing, die.

Shakspeare.

SONATA, in F sharp, Op. 78 - - - *Beethoven.*

Adagio cantabile.—Allegro ma non troppo.
Allegro vivace.

Pianoforte, Miss ADA HAZARD.

SONG.

"F. 2 All g."

Henry Smart.

Miss M. S. JONES.

Let me roam when the waning moon
 Steals away from my blighted bow'r;
 Let me pause in the midnight noon,
 By the side of the old church tow'r;
 When the world is asleep and still,
 And the dreams of the day are gone,
 And the fever of life grows chill,
 Oh! sweet to be there alone!
 Yes, there, where the spreading yew
 Gives darkness a deeper gloom,
 Let us mingle sad tears with the dew,
 With the dew on thy tomb,
 Estelle!

That tree how oft we've played beneath,
 When life knew nought of care,
 And pluck'd the flower, and twin'd the wreath,
 Estelle! to deck thy hair.
 That old church tower, its evening bells
 Were wonted signals gay
 To meet in yonder sylvan dell,
 And sport the hours away;
 That lowly porch, 'twas there, beside
 Thine own true-hearted boy,
 Thy voice was breathed to be my bride,
 My bride, my life, my joy,
 Estelle!

Go, cheating dreams! my sorrows force
 Ye hence; the spoiler's part
 Is done; sear'd is the wreath—a corpse
 My bride—a wreck my heart!
 Estelle!

Let me wander a few brief days,
 In my loneliness sadly blest;
 There's a balm in each tear that pays
 The heart's tribute to those that rest.
 Let me stroll in the sylvan dells,
 Let me sit 'neath the yew's dark bow'r,
 And once more hear those evening bells
 Gaily peal from the old church tow'r.

Oh ! then through the twilight deep
 Bid them swell with a holier boom,
 Then I'll come to my last long sleep,
 A fond bridegroom,
 Estelle !

George Macfarren.

HUNTING SONG - - - - - *Benedict.*

Rise, sleep no more ; 'tis a noble morn,
 The dews hang thick on the fringed thorn,
 And the frost shrinks back like a beaten hound,
 Under the streaming, streaming ground.
 Behold where the billowy clouds flow by,
 And leave us alone in the clear grey sky.
 Our horses are ready and steady, so ho !
 I'm gone, like a dart from the Tartar's bow.
 Who calleth the maiden Morn
 From her sleep in the woods and the stubble corn ?
 The merry sweet ring of the hunter's horn.

Hark ! hark ! hark away ! tally-ho !

Now through the copse, where the fox is found,
 And o'er the brook at a mighty bound,
 And o'er the highlands, and o'er the low,
 O'er furrows, o'er meadows, the hunters go.
 Away, as a hawk flies full at its prey,
 So flies the hunter away, away.
 From the burst at the cover, till set of sun,
 When the red fox dies, and the day is done.
 What sound on the wind is borne ?
 'Tis the conquering voice of the hunter's horn,
 The merry bold voice of the hunter's horn.

Hark ! hark ! hark away ! tally-ho !

PRIZE QUARTET, in F (MS.), Pianoforte, Violin,
 Viola, and Violoncello - *Tobias Augustus Matthay.*
 (Student.)

This work gained the first of the two Prizes presented by J. F. H. READ, Esq.

Vivace.
 Scherzo and Trio.
 Adagio.
 Finale—Allegro molto.

Mr. MATTHAY, Mr. FRANK ARNOLD,
 Mr. WAUD, and Mr. WHITEHOUSE.

SONGS { "ABSENT, YET PRESENT."
 (MS.) } "MARQUIS OF MONTROSE'S SONG." } *Maud White.*
 (Student.)

Mr. JAMES ATT.

"ABSENT, YET PRESENT."

As the flight of a river
 That flows to the sea,
 My soul rushes ever
 In tumult to thee.

A twofold existence
 I am where thou art;
 Thy heart in the distance
 Beats close to my heart.

Look up, I am near thee,
 I gaze on thy face;
 I see thee, I hear thee,
 I feel thine embrace.

And absence but brightens
 The eyes that I miss;
 And custom but heightens
 The spell of thy kiss.

It is not from duty,
 Tho' that may be owed;
 It is not from beauty,
 Tho' that be bestowed;

But all that I care for,
 And all that I know,
 Is that, without wherefore,
 I worship thee so.

Lord Lytton.

"MARQUIS OF MONTROSE'S SONG."

My dear and only love, I pray,
 That little world of thee
 Be governed by no other sway
 Than purest monarchy;
 For if confusion have a part
 Which virtuous souls abhor,
 And hold a synod in thine heart,
 I'll never love thee more.

Like Alexander I would reign,
 And I would reign alone,
 My thoughts did evermore disdain
 A rival on my throne;
 He either fears his fate too much,
 Or his deserts are small,
 Who dares not put it to the touch
 To win or lose at all.

And in the empire of thy heart,
 Where I should solely be,
 If others do pretend a part
 Or dare to share with me;
 Or if committees thou erect,
 Or go on such a score,
 I'll laugh and sing at thy neglect,
 And never love thee more.

But if no faithless action stain
 Thy true and constant word,
 I'll make thee famous by my pen,
 And glorious by my sword;
 I'll serve thee in such noble ways
 As ne'er was seen before;
 I'll deck and crown thy head with bays,
 And love thee more and more. *Montrose.*

SONATA, in C minor - "LE TOMBEAU." - *Leclair.*

Grave. Allegro non troppo.
 Gavotte—Allegro graziose. Allegro.
 Violin, Miss NUNN.

AVE MARIA, Op. 12 (Female Voices.) - *Brahms.*

Ave Maria, gratia plena,
 Dominus tecum, Benedicta
 tu in mulierebus, et bene-
 dictus fructus ventris tui,
 Jesus. Sancta Maria, ora
 pro nobis.

Hail Mary, full of grace,
 the Lord is with thee,
 Blessed art thou amongst
 women and blessed is the
 fruit of thy womb, Jesus.
 Holy Mary, pray for us!

PRELUDE, in D minor, Op. 37, No. 3 - *Mendelssohn.*

Organ, Mr. GEORGE F. SMITH.

NEUE LIEBESLIEDER
 Miss ANNE

Mr. SIDNEY
 Pianoforte Duett.

Verzicht, o Herz, auf
 Dich wagend in der
 Denn tausend Nachen
 Zetrummeln an Gesa

Finstere Schatten der N
 Wegen- und Wirbelge
 Sind wohl, die da geim
 Rasten auf sicherem
 Euch zu begreifen im
 Das ist der nur allein,
 Welcher auf wilder See
 Stürmischer Oede treibt,
 Meilen entfernt vom

An jener Hand die Fin
 Hat' ich bedeckt mit
 Die mir geschenkt mein
 In seinem Liebeswin
 Und einen nach dem an
 Gab ich dem schönen
 Aber unwürdigen Jün

Ihr schwarzen Aug
 Ihr durft nur wir
 Paläste fallen,
 Und Städte sinken

Wie sollte stehn
 In solchem Strah
 Mein Herz, von Ka
 Das schwache H

Wahre, wahre deinen S
 Nachbarin, vor Weh
 Weil ich ihn mit schw
 Zu bezaubern gebe.

Owie brennt das Aug
 Das zu zünden foder
 Flammet ihm die Seele
 Deine Hütte lodert.

NEUE LIEBESLIEDER - - - - -

Brahms.

Miss AMY AYLWARD, Miss KATE STEEL,
 Mr. SIDNEY TOWER, ^{12th} Mr. HARVET D'EGVILLE.
 Pianoforte Duet, Miss NANCY EVANS and Mr. MORTON.

I.

Verzicht, o Herz, auf Rettung
 Dich wagend in der Liebe Meer!
 Denn tausend Nachen schwimmen
 Zertrümmert an Gestad umher!

II.

Finstere Schatten der Nacht
 Wogen- und Wirbelgefahr!
 Sind wohl, die da gelind
 Rasten auf sicherem Lande
 Euch zu begreifen im Stande?
 Das ist der nur allein,
 Welcher auf wilder See
 Stürmischer Oede treibt,
 Meilen entfernt vom Strande.

III.

An jener Hand die Finger
 Hätt' ich bedeckt mit Ringen,
 Die mir geschenkt mein Bruder,
 In seinem Liebessinn.
 Und einen nach dem andern
 Gab ich dem schönen
 Aber unwürdigen Jüngling hin.

IV.

Ihr schwarzen Augen,
 Ihr dürft nur winken,
 Paläste fallen,
 Und Städte sinken.

Wie sollte stehn
 In solchem Strauss,
 Mein Herz, von Karten
 Das schwache Haus?

V.

Wahre, wahre deinen Sohn,
 Nachbarin, vor Wehe,
 Weil ich ihn mit schwarzem Aug
 Zu bezaubern gehe.

O wie brennt das Auge mir
 Das zu zünden fodert!
 Flammet ihm die Seele nicht
 Deine Hütte lodert.

I.

There's nought, oh! heart, can save thee,
 If on Love's sea thou put from shore!
 'Tis strewn with wrecks unnumbered,
 Destruction fell on all they bore!

II.

Shadowy gloom of the night,
 Tempest-tossed wave of the seas,
 Who, 'mid comfort and light
 Dwelling serenely at ease,
 Knows of your terror and wonder?
 None but trav'ler forlorn,
 Who in the midnight storm,
 Sailing the watery waste,
 Far on his home doth ponder.

III.

Erewhile upon my fingers
 Full many a ring was flashing,
 Given me by my brother,
 By dear affection moved.
 Alas! I gave them one and all
 To the fairest
 But perfidious youth I loved

IV.

Ye eyes of darkness,
 If ye but beckon,
 Great monarchs tremble,
 And lands are stricken.

How wilt thou stand
 In danger's hour,
 My heart, against
 'Th' all-conquering power.

V.

Guard thy son, good neighbour mine,
 Guard him now from sorrow,
 For I weave a potent spell
 From each night till morrow.

Ah! with smiles and burning looks it is
 fashioned,
 (Sighs and tears I name not!)
 If he 'scape me, oh! beware!
 That my cottage flame not.

VI.

Rosen steckt mir an die Mutter,
Weil ich gar so trübe bin,
Sie hat Recht, die Rose sinket,
So wie ich entblättert hin.

VII.

Vom Gebirge Well' auf Well'
Kommen Regengüsse,
Und ich gäbe dir so gern
Hunderttausend Küsse.

VIII.

Weiche Gräser im Revier,
Schöne stille Plätzchen,
O wie linde ruht es hier
Sich mit einem Schätzchen!

IX.

Nagen am Herzen
Fühl ich ein Gift mir,
Kann sich ein Mädchen
Ohne zu fröhnen zärtlichem Hang,
Fassen ein ganzes
Wonneberaubtes Lebenentlang?

X.

Ich kose süß, mit der und der,
Und werde still und kranke;
Denn ewig, ewig kehrt zu dir,
O Nonna, mein Gedanke!

XI.

Alles, alles in den Wind
Sagst du mir, du Schmeichler!
Allesammt verloren sind,
Deine Müh'n, du Heuchler!

Einem andern Fang' zu lieb
Stelle deine Falle!
Denn du bist ein loser Dieb,
Denn du buhlst um Alle!

XII.

Schwarzer Wald,
Dein Schatten ist so düster!
Armes Herz,
Dein Leiden ist so drückend!
Was dir einzig werth,
Es steht vor Augen?

VI.

Roses red I wear, my mother,
Though I'm pale as any wraith.
It is because the rose will shower,
Like myself, its leaves in death!

VII.

From yon hills the torrent speeds
And the rain ne'er ceases;
Would that I might give to thee
Hundred thousand kisses.

VIII.

Secret nook in shady spot,
'Mongst the waving grasses,
Dreaming, by the world forgot,
Fleet the bright hour passes!

IX.

Sharp poisoned arrow
Rankles at my heart's core!
How can a maiden,
Blossoming fair, a lover disdain?
Ah, me! how can she live
Without love's sweet pleasure and pain?

X.

To many a maid I whisper soft,
The while my heart's in anguish;
'Tis that to thee my thoughts I waft—
Oh! Nonna, for thee I languish!

XI.

I will hear no more of love—
Thou wilt but deceive me!
Never wilt thou cease to rove:
Go, thou flatt'rer, leave me!

If thou needs must set a snare,
Seek some prey unwary!
Wounded bird will sure beware,
And of trust be chary!

XII.

Darksome wood,
Thy shadows are so gloomy!
Aching heart,
So heavy is thy sorrow!
Is't for evermore
That we are parted?

XIII.

Nein, Geliebter, setze dich
Mir so nahe nicht!
Starre nicht so brünstiglich
Mir in's Angesicht.

Wie es auch im Busen brennt
Dämpfe deinen Trieb,
Dass es nicht die Welt erkennt
Wie wir uns so lieb.

XIV.

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein,
In mein armes Herz gezogen!

Kann in Eis der Sonne Brand,
Sich in Nacht der Tag verkehren?
Kann die heisse Menschenbrust
Athmen ohne Glutbegehren?

Ist die Flur so voller Licht
Dass die Blum' im Dunkel stehe?
Ist die Welt so voller Lust
Dass das Herz in Qual vergehe?

ZUM SCHLUSS.

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
Wie sich Jammer und Glück
Wechseln in liebender Brust.
Heilen könnet die Wunden ihr nicht,
Die Amor geschlagen!
Aber Linderung kommt,
Einzig, ihr Guten, von euch.

DAUMER.
GOETHE.

XIII.

Seat thyself, my dearest heart,
Not so close to me!
Do not gaze on me, and start
Pale and wistfully.

Though thy heart within thee burn,
Ah! forbear, and come not near,
Lest the world the secret learn
How I hold thee dear.

XIV.

Eyes of lightning, raven hair,
Gentle words, the soul caressing;
These have brought to me despair,
From the youth my heart possessing.

Can the sunbeams turn to snow,
Morning wear night's dusky pinion?
Can a burning heart forego
Love's delights or Love's dominion?

Is the meadow gay with light,
That the flow'r in darkness perish?
Or doth Youth in love delight
That no heart it hath to cherish?

CONCLUSION.

Now, ye Muses, be hushed!
Ye've sought to tell, but how vainly,
Of the sorrow and joy
Swaying a fond lover's heart.
Ye the heart's cruel wounds cannot heal,
From Love's barbed arrow;
But his torments t'assuage,
Oh! that only, ye kind ones, can do!

NATALIA MACFARREN.

SONATA, in E minor, Op. 90

-

-

Beethoven.

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck.
Nicht zu geschwind und sehr singbar vorgetragen.

Pianoforte, Mr. EDWIN FLAVELL.

LULLABY. "THE DAYS ARE COLD." *Robert B. Addison.*
(Student.)

Miss CLARA SAMUELL.

The days are cold, the nights are long,
The north wind sings a doleful song;
Then hush again upon my breast,
All merry things are now at rest,
Save thee, my pretty love!

The kitten sleeps upon the hearth,
The crickets long have ceased their mirth;
There's nothing stirring in the house,
Save one wee hungry nibbling mouse,
Then why so busy thou?

Nay, start not at that sparkling light,
'Tis but the moon that shines so bright
On the window pane be-dropped with rain:
Then, little darling, sleep again,
And wake when it is day.

Wordsworth.

ROMANCE, in F sharp }
NACHTSTÜCK, in D flat } - - - *Schumann.*

Pianoforte, Miss R. DUNN.

LA SERENATA.

G. Braga.

Miss PHIPPS.

Violoncello Obbligato, Mr. WHITEHOUSE.

La Figlia. O quali mi risvegliano
Dolcissimi concetti,
Non li odi, o manna giungere
Coll' alitar dè venti.
Fatti al verron, ten supplico
E dimmi donde parte questo suon.

- La Madre.* Io nulla veggo, calmati
Non odo voce alcuna
Fuor che il fuggente zeffiro,
Il raggio della luna.
D' una canzon, o povera ammalata
Chi voi che t' erga il suon?
- La Figlia.* No! non è mortal la musica
Che ascolto o madre mia.
Ella mi sembra d'angeli
Festosa melodia,
Ov' elli son mi chiamano.
O mamma, buona notte,
Io seguo il suon.

TRANSLATION.

- The Daughter.* What lovely tones awaken me,
Swelling upon the breeze,
As it sweeps through the open balcony
On to the distant trees?
Hear'st thou them not?
So beautifying!
They seem to bid me follow them afar.
- The Mother.* I hear no tone of melody:
Calm is the summer air,
Only the gentle zephyr
Steals thro' the moonlight fair.
What are the tones? O dearest daughter,
What is this song so sweet?
- The Daughter.* Hush! They are not earthly music,
But angels' festal lays,
Calling to lands of beauty,
To cloudless summer days.
O mother dear, I cannot stay,
I must away, I must away.

CHORUS.

"GIPSY LIFE."

Schumann.

Where yonder dark forest the sunlight shuts out,
There's rustling, there's whisp'ring, there's bustling about.
The fire is ablaze, and its strange light is thrown
On figures fantastic, on leaf, and on stone.
A troop of the vagabond gipsies is there,
With eyes brightly flashing and black wavy hair.
From Nile's holy waters their first life they drew,
By Spain were they ting'd with that brown sunny hue.

About the bright fire on their cushion of green,
 The men wild and fearless reclining are seen ;
 The women cower round to prepare the rude meal,
 Well pleas'd the old goblet with liquor to fill.
 Now right merry songs and good stories go round,
 The gardens of Spain seem to rise at the sound ;
 While some gravely listen, the old woman tells
 Of charms against danger and magical spells.

SOPRANO.

Now black-eyed young damsels are dancing away.

ALTO.

While torches are flinging their bright ruddy ray.

TENOR.

As clangs the loud cymbal and sounds the guitar.

BASS.

How wild with joy all the revellers are !

SOPRANO AND ALTO.

Worn out with the dance now in slumber they lie.

TENOR AND BASS.

While branches are rustling a soft lullaby.

SOPRANO.

And those who are driv'n from their dear native shore,
 Behold the sweet south in their visions once more.

ALL.

But now in the east has awoke morning's light,
 And scatter'd are all the fair visions of night,
 The mule is in motion before heat of day,
 And gone are the gipsies, but where who can say ?

John Oxenford.

ACCOMPANISTS.

Miss ALICE HEATHCOTE, Miss SHAPLEY,
 (Thalberg Scholar.) AND

Mr. C. T. CORKE.

ORGAN

-

-

-

Mr. H. R. ROSE.

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STEGGALL, C., Mus. D. Cantab.

SINGING.

BENSON, G., Mus. Bac. Cantab.
COX, F. R.
CUMMINGS, W. H.
FIORI, E.
GARCIA, MANUEL, M. D. Hon.
GILARDONI, P.
GOLBERG, P., Cav.
LATTER, R.
PINSUTI, C., Cav.
RANDEGGER, A.
REGALDI, H.
SHAKESPEARE, WILLIAM.
SMITH, MONTEM.
WALKER, F.
WALLWORTH, T. A.

PIANOFORTE.

BENEDICT, Sir JULIUS.
CUSINS, W. G.
EYERS, H. R.
FANING, EATON.
FITTON, WALTER.
HOLMES, W. H.
JEWSON, F. B.
KEMP, S.
MACFARREN, WALTER.
O'LEARY, A.
RICHARDS, BRINLEY.
THOMAS, HAROLD.
THOULESS, A. H.
WESTLAKE, F.
WINGHAM, T.

ORGAN.

STEGGALL, C., Mus. D.

HARP.

CHESHIRE, J.
LOCKWOOD, E.
THOMAS, JOHN.

VIOLIN.

AMOR, F.
HILL, H. WEIST.
RALPH, F.
SAINTON, PROSPER.

VIOLA.

BLAGROVE, R.

VIOLONCELLO.

PETTIT, W.
PIATTI, A.
BUELS W. (Assistant.)

DOUBLE BASS.

HOWELL, J.
WHITE, A.

FLUTE.

SVENDSEN, O.

HAUTBOY.

HORTON, G.

CLARINET.

LAZARUS, H.

BASSOON.

WAETZIG, J. G.

HORN.

HARPER, C.

TRUMPET & CORNET.

HARPER, T.

TROMBONE.

WINTERBOTTOM, W.

MILITARY MUSIC.

GODFREY, D.

ELOCUTION.

LACY, WALTER.

ITALIAN LANGUAGE.

DE ARSATA, F.

FRENCH LANGUAGE.

HARTOG, ALPHONSE.

GERMAN LANGUAGE.

WEIL, GOTTLIEB, Ph. D.

ENGLISH LANGUAGE.

AVELING, E., D. Sc.

DEPARTMENT.

COULON, A.

SUB-PROFESSORS—

ADDISON, R.

BAMPFYLDE, F. W. W.

GEORGE, R.

HOOPER, G.

HUTCHINSON, J. T.

KENNEDY, ARNOLD.

LÖHR, R. HARVEY.

MATTHAY, T.

MORTON, E.

ROSE, H. R.

SMITH, G. F.

SPEER, CHARLTON,

STRANDERS, PERCY.

WOOD, W. G.

Conductor of Orchestral and Choral Practice—WALTER MACFARREN

Director of Violin Quartet Class—P. SAINTON.

Director of Sight-Singing Class—H. R. EYERS.

Directors of the Operatic Class—(Musical), E. FIORI. (Dramatic),
ARTHUR CECIL.

Governess—Miss SHARPE.

Librarian—J. DOUCE.

WESTMORLAND SCHOLARSHIP.

FOUNDED 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

TRUSTEES :

J. LAMBORN COCK, BRINLEY RICHARDS, and]
HENRY ROUGIER.

POTTER EXHIBITION.

FOUNDED 1860.

[An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

TRUSTEES :

G. A. MACFARREN, J. F. H. READ, and
F. B. JEWSON.

STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

F. R. COX, WALTER MACFARREN, and HAROLD THOMAS.

PAREPA-ROSA, SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, March, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British-born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music,

The Competition to take place in the month of April. and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN, CHAS. E. SPARROW,
A. RANDEGGER, and J. H. EVANS.

SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates under the age of eighteen years, who shall have been members of church choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.

PROFESSORS' SCHOLARSHIPS.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN and H. R. EYERS.

THALBERG SCHOLARSHIP.

FOUNDED 1877.

A Scholarship for Pianists, called the "Thalberg Scholarship," has been founded by subscription, which Lady Jenkinson raised in memory of Sigismund Thalberg.

It is open for competition biennially, in December, to Female and Male Candidates at alternate elections, between the ages of Fourteen and Twenty-one years.

Competitors must be British-born subjects, and must pass an Examination in General Education, before entering the Musical Competition; the subjects for which will be the same as for the Sterndale Bennett Scholarship.

The amount of the Scholarship is Twenty Pounds a year, which will be appropriated towards the cost of two years' Instruction in the Academy.

Further Subscriptions towards this Scholarship will be applied to the increase of its annual value.

Certificate of birth must be produced.

NOVELLO SCHOLARSHIP.

FOUNDED 1877.

A Scholarship, called the "Novello Scholarship," has been presented by Messrs. Novello, Ewer, and Co.

The Scholarship was open to competition by Male Candidates, being British-born subjects, between the ages of fourteen and eighteen years, and was awarded to the one showing the greatest promise of musical ability, preference being given to talent for Composition. The competitor had to pass a simple Examination in General Education previously to entering the Musical Competition.

The successful Candidate is entitled to Three Years' Free Education in the Royal Academy of Music, which period may or may not be extended, according to the requirements and deserts of the Scholar, and at the discretion of the Committee of Management.

LADY GOLDSMID SCHOLARSHIP.

A Second Scholarship has been presented to the Academy by Lady Goldsmid.

The Scholarship entitles the holder to Free Musical Education for two years in the Royal Academy of Music.

It was competed for by Female Pianists, being British-born Subjects, between the ages of Sixteen and Twenty-one years, and was awarded to the one judged to show the greatest promise as a player—

preference being given where there is also talent for Composition, or other sign of musical aptitude.

Certificate of Birth must be produced.

**.* In all these last Eight Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

MANUEL GARCIA, WALTER MACFARREN, and
THE PRINCIPAL.

MEMORIAL PRIZES.

THE STERNDALE BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

H. R. EYERS, STANLEY LUCAS, and FREDERICK WESTLAKE.

THE LLEWELYN THOMAS PRIZE.

The Gift of Dr. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto in alternate years, who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

THE HEATHCOTE LONG PRIZE.

The Gift of HEATHCOTE LONG, Esq.

A Purse of Ten Guineas will be competed for in July, by Male Pianists who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the Candidate who may be judged to play best a standard composition, to be selected by the Committee from the works of some acknowledged master, the title of which will be announced two months before the competition.

THE BONAMY DOBREE PRIZE.

The gift of BONAMY DOBREE, Esq.

A Purse of Ten Guineas will be competed for at Christmas, 1879, by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and will be awarded to the one who may be judged to play best a composition for the Violoncello, to be chosen by the Committee, the title of which will be announced two months before the trial. If there be less than three Candidates the competition will not take place.

THE EVILL PRIZE.

The Gift of H. EVILL, Esq.

A Purse of Ten Guineas for Declamatory English Singing, to be awarded at Easter to the Male Candidate, Bass or Tenor in alternate years, who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

THE READ PRIZES.

The Gift of J. F. H. READ, Esq.

Two Prizes of £25 and £10 respectively for the composition of a Quartet on the standard model, comprising the usual four movements, for Pianoforte, Violin, Viola, and Violoncello, were awarded at Easter, 1879, to the authors of the works judged best and next in merit among those offered in competition.

THE SANTLEY PRIZE.

The Gift of CHARLES SANTLEY, Esq.

A Purse of Ten Guineas will be awarded at Christmas, 1879, to the Student who shall be judged to be the best Accompanist. The conditions of the competition will be duly announced.

THE WALTER MACFARREN PRIZES.

The Gift of WALTER MACFARREN, Esq.

A Purse of Five Guineas will be presented in July, 1879, to the Female Member of the Choir who shall have been registered to have taken part in the largest number of Choral practices and performances during the last Three consecutive terms; and another Purse of Five Guineas will be presented to the Member of the Band who shall have been registered to have taken part in the largest number of Orchestral practices and performances during the same period.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,
Secretary.

ROYAL ACADEMY OF MUSIC,
TENTERDEN STREET, HANOVER SQUARE.
JUNE, 1879.

Royal

STUDENTS

ST.

TUESDAY

Conductor

First Violins

Mr. SAINTON
" AMOR
" ARNOLD.
" H. COOPER.
" ECKETT.
" JONES.
" PARKER.
" J. PAYNE.
" A. PAYNE.
" REED.
" SUTTON.
Miss NUNN.

Second Violins

Mr. PALMER (Prin.
" FRANKLIN.
" E. H. HANN.
" HAYNES.
" INWARDS.
" KELLY.
" OLDAKER.
" RICKETTS.
" SIMMONS.
" SZCZEPANO
" THIRWALL.
Miss HARE.

Violas.

Mr. BURNETT (Pr
" BURNETT, Jr.
" BOWIE.
" EGERTON.
" W. H. HANN.
" HILL.
" WAUD.
" WAUD, Junr.

Violoncellas.

Mr. W. PETTIT (Pr
" BUELS.
" ELLIOTT.
" GOUGH.
" W. C. HANN.
" WHITEHOUSE.